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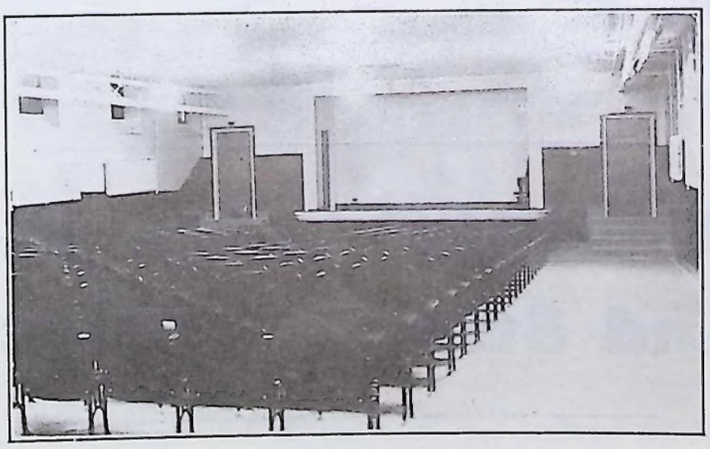

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RAY LEWIS
Editor and Managing Director

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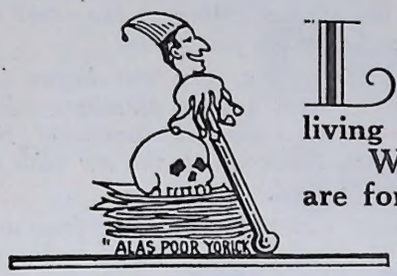
In Memoriam



LAWRENCE SOLMAN, showman, sportsman, has joined the Eternal Procession, whose marching lines dip over the horizon; and whose measured tread no living man doth follow!

We will remember Lawrence Solman when other men are forgotten. We will remember him with sparkling eye, ever-ready to recount some anecdote, through which one caught an intimate glimpse of an unmistakeable personality!

We, who knew Lawrence Solman, will have many stories to tell of him, for he was only a little man in his physical build, but a big man, in the bigness of his generosity, his sportsmanship and his humanity, and it is of his bigness, we will ever talk!

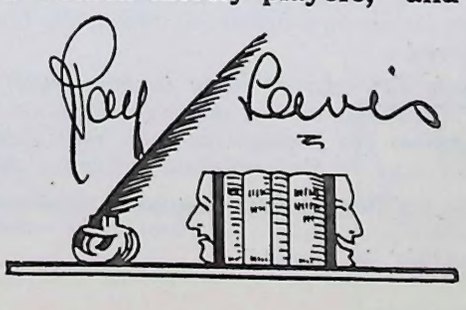
Whenever your editor knew of about a dozen kiddies, who were in need of shoes, it was to Lawrence Solman, who had no kiddies of his own, but loved children with a paternal understanding, that your editor would go for the Almighty Dollars with which to purchase these shoes; and even then, sportsman always, Lawrence Solman would laughingly say, "Heads I pay for them, tails you pay for them;" and always Lawrence Solman paid, because he flicked the coin, and flicked it so that he would lose!

Again when we were so horrified and shocked at the Palestine massacre, your editor came to Lawrence Solman and asked for a contribution for the Emergency Relief Fund; and Lawrence Solmon said, "I'm going to buy some stock for this Relief Fund, whatever it makes this week you can have;" and at the end of the week, this Royal Sportsman informed your editor that he had a cheque for $1,000, that is what the stock had made.

Many other stories could be told in a similar vein, revealing that "touch of nature" in Lawrence Solman, which gave him a kinship with all people, of all ages and station!

He is among the last of the veteran showmen of Canada, the last of the Aristocracy of the stage world!

"All the world's a stage and all the men and women merely players," and so for this moment we cast aside the Mask of Comedy, to don the Mask of Tragedy, before the bier of a showman, whom to know, was to love!



RAY

RAY LEWIS

PRESENTS

DURING the Government Investigation of the Famous-Players-Paramount-Publix and subsidiaries, etc., Mr. Peter White, K.C., Commissioner, heard counsel for the government and Famous-Players, etc., argue as to the interpretation of the Combines Act and its application to those who were directly and indirectly concerned with the Investigation.

Mr. Strachan Johnston, K.C., argued that the Public Interest was not involved in this Investigation, and furthermore stated that he was of the opinion that whoever was responsible for the framing of the Combines Act, did not appear to be very clear as to its definition! Whereupon Commissioner White stated, "We shall soon hear the finding in the case of the A. B. C., now being investigated under the Combines Act, and shall be able to determine what is a combine!

MR. JOHNSTON argued that the A. B. C. differed from the present Investigation entirely, but his contention was not sustained by the Commissioner, who was non-committal. The report on the findings in the A. B. C. case is therefore of interest, since it defines the Combines Act; and the reasons for the judgments against the defendants.

The report is as follows:

"Louis M. Singer, K.C., of Toronto, guilty on all counts, sentenced to a fine of $8,000 or eight months in jail; Charles Paddon and Herbert Ward, of Windsor, guilty on all counts, fined $800 or two months in jail; W. F. O'Connor, K.C., Roy E. Belyea and Harry Weinraub, all of Toronto, not guilty.

This was the judgment announced at 2.40 o'clock, Monday, March 23rd, 1931, by Mr. Justice Wright in Supreme Court of Ontario, in the conspiracy charges laid against the defendants as officials or members of the Canadian Plumbing and Heating Guild, the Amalgamated Builders' Council and the Dominion Chamber of Credits.

Evidence in the case was taken two weeks ago, but judgment was reserved until the above date.

Mr. Singer then asked permission to make a motion on his own behalf, to which His Lordship agreed.

"I ask Your Lordship to permit myself to launch an appeal without embarrassment to extend the time for payment in order that motion of appeal may be filed and bail be applied for."

"I do not think I have any power to do so," His Lordship replied. "I dismiss the motion for arrest of judgment."

With that Mr. Justice Wright left the courtroom and the regular sitting of the court under Mr. Justice Sedgwick proceeded.

The selection of a jury was begun in the case of eleven local master plumbers who are charged with conspiracy in somewhat similar terms to those under which the six who heard judgment were tried.

Mr. Singer was fined $4,000 or four months on the four charges under the Combines Act and a similar amount in the charges under the Criminal Code.

Paddon and Ward were fined $400 or two months under the Combines Act charges and the same under the Criminal Code charges.

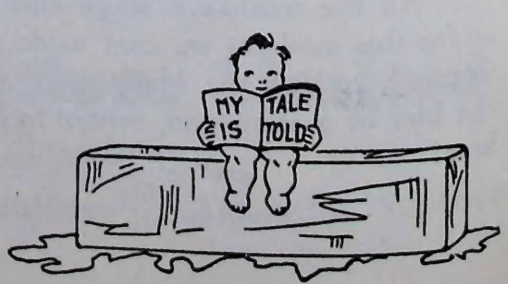
Seven counts are numbered on the indictment, four based on the Combines Investigation Act and three provided for in the Criminal Code of Canada.

Summed up, the charges under the Combines Investigation Act, revised statutes of Canada, 1927, chapter 26, were: 1. Formation of combine to the detriment of the public; 2. formation of combine to enhance the price of supplies; 3. price-fixing for supplies and services; 4. limiting facilities for supplying materials.

The charges under the Criminal Code were laid under three sub-sections of section 498. These are: 1. Lessening competition; 2. restraining trade; 3. limiting facilities for trade.

This was the first test in an Ontario court of the Combines Investigation Act and the decision of Mr. Justice Wright is expected to have considerable bearing as to its interpretation.

The judgment comes at the conclusion of a long chain of events starting some two years ago. Following a strike of Toronto plumbers in the early Summer of 1929, the Federal Government, through Hon. Peter Heenan, then Minister of Labor, ordered an inquiry by a royal commission. Gordon Waldron, K.C., Toronto, was appointed the commissioner, and F. W. Griffiths, K.C., Niagara Falls, the attorney acting for the Crown.



The Imperial Eight

The Imperial Eight

Will There Be Quota Laws in Canada?

The insistent demand on the part of Canadian people that they be given an opportunity to see British photoplays grows stronger every day.

Even the Provincial Parliaments are taking up the demand, and quota laws, providing that a percentage of each program in motion picture theatres consist of British productions, are strong probabilities.

Now is the time for Exhibitors to meet this demand. Now is the time to cater to public sentiment by booking the finest British Feature Pictures that have ever been produced — "The Imperial Eight." These features are all outstanding pictures and any theatre will be proud for having shown them—not merely from a patriotic standpoint, but also because of their high entertainment value.

The "Imperial Eight" are British International Pictures Ltd. productions (distributed in Canada by Regal Films Ltd.) and comprise the following Feature Pictures:

"Young Woodley," "Murder," "The Middle Watch," "Suspense," "The Man From Chicago," "The 'W' Plan," "Night Birds" and "The Yellow Mask."

The Imperial Eight

The Imperial Eight

"Reaching For The Moon"

IF "Reaching For The Moon" had been called "Frenzied Finance," the title would have expressed the plot perfectly, although the romantic angle would have then been left in the background, and failed to link up Fairbanks with his past successes, so colourful and picturesque and so resplendent in their imageries.

But this is a new vogue, a new Fairbanks style, no costumes, no "castles in the air" save that suggested in the title, "Reaching for the Moon" the most romantic angle of the whole picture.

For "Reaching For The Moon," only means aspiring to win the love of a modern girl, who makes a bet that she can attract the attention of this high-pressure financier, who is so busy during the twenty-four hours of each day, making millions, that he has no time for girls, nor love.

Bebe Daniels is the girl, and you, who have seen Bebe in "Rio Rita," will not know Bebe in "Reaching For The Moon." She just weighs about forty pounds less, and is a willowy blonde, but with a sufficient flesh-appeal to make any man forget stocks and bonds.

Fairbanks has a great part as the financier, and keeps the action running. The cocktail scene with Fairbanks climbing up the walls of his stateroom is a new one; and has enough "pep" packed into it to satisfy the thrill-lovers.

Edward Everett Horton, Fairbanks' "man," has some real scenes, which he gets over big for laughs, but through the entire picture, the bubbling personality of Fairbanks predominates, and as he is working all the time, those who pay to see Fairbanks will be well repaid in "Reaching For The Moon."

Fairbanks has taught us to expect finished productions and lavish sets, atmosphere, and a general excellence with his pictures.

"Reaching For The Moon," keeps up this standard of quality.

RAY LEWIS,

Editor, Canadian Moving Picture Digest.

Observations — The Spotlight — By The Editor

LAWRENCE SOLMAN, one of Toronto's prominent citizens, in fact, a "historic landmark" as it were, being showman, sportsman, and philanthropist, passed away, from a complication of pneumonia and pleurisy at the Wellesley Hospital, on Tuesday, March 24th. He was in his 68th year.

The body lay in state, regal like a King of Sports, surrounded by wreaths and baskets and cushions of roses, violets, lilies, all the flowers in God's Garden of Beautiful Flowers, tributes from the sporting, theatrical, world and from his business associates and friends, here in Canada, in the U. S., while messages came from various parts of the world.

* * * *

THE FUNERAL took place on Friday, at 2.30 p.m., from St. Andrew's Presbyterian Church, King and Simcoe Streets, cementing a friendship, even in Death, which Lawrence Solman had established between his theatre, the Royal Alexandra, and St. Andrew's, when during the reconstruction of the church, Mr. Solman offered his theatre to the congregation, in which to hold the Sunday Services.

It was in this church that what remained of Lawrence Solman, rested for a brief period, before travelling on to Mount Pleasant Cemetery, where interment took place.

* * * *

MR. SOLMAN has been a prominent figure in the amusement life of Toronto for a period covering approximately 35 years. The Maple Leaf Stadium will stand as a monument to his sporting activities, the Arena Gardens, Sunnyside Amusement Park, Hanlan's Point, and the Island's general development, together with much of the inspiration which helped to promote the magnitude and beauty of Toronto's lake-front!

When the Arena Gardens on Mutual St. was opened, the musical festivities, lasted a week in connection with this event, and brought the world's best stars to Toronto, including such celebrated names as Tettrazini, etc.

* * * *

IN ADDITION to these various Amusement Enterprises, "Lol" Solman had a substantial interest in the Royal Alexandra, he operated restaurants, hotels, and recently adopted motion pictures, with the wiring of his theatre, and the playing of Talking Pictures therein.

Not to see Lawrence Solman, cigar in the corner of his mouth, or cigar in hand, in front of his box-office in the lobby of the Royal Alexandra, or close to the ticket box, will make this theatre feel unreal, things will be different, for the showman, given the right kind of entertainment, adds at least twenty-five percent to the profits of the house, through that personal magnetism called personality. Lawrence Solman had it! Toronto will miss him, and we, who enjoyed having a talk with "Lol" Solman as much as seeing the show, will miss him exceedingly! He is survived by his widow, Mrs. Daisy Walshe Solman, two brothers, Abe and Saul, and three sisters, Mrs. Snyder, Mrs. Samuels and Mrs. G. Brown.

* * * *

MR. T. H. BELL, M.P.P., did not mince words in his speech in the Legislature, at the Parliament Bldgs., Toronto, March 26th, 1931, in advocating a British Film Quota Bill from Canada!

The member of the Provincial House, presented a brief survey of the Motion Picture Industry, covering its invention, its development by way of production, distribution and exhibition. Mr. Bell also stressed the fact that Col. John A. Cooper had visited a conference of the Board of Trade and Commerce, during the Imperial Economic sessions and had spoken unfavorably of a proposed British Quota Film Bill for Canada. Mr. Bell stated, "Are we in Canada going to admit that we are not capable of competing with any country in the world. We have every facility for doing so, clear atmosphere, scenery, etc.

"The bargaining power which the New Quota Law gives the British producer to secure distribution in his competitors' markets may be possessed by Canada and particularly Ontario. There is one real reason why we should approve of this legislation. Toronto is the distribution centre for Canada and most of the organizations here are branches of New York headquarters, distributors for North America and the world. There are three main branches to this business, production, distribution and exhibition.

* * * *

"I WOULD have liked very much to have had something to say regarding distribution and exhibition of U. S. A. films here, but owing to the Investigation now going on, I will have nothing to say on that subject just now.

"Canada is lumped with the U. S. A. as the domestic market. In Great Britain contracts with the U. S. A., Canada is also lumped with U. S. A.

"We must at present, with two exceptions, secure British Films through New York; that is an intolerable position.

"Nearly every government in Europe has taken some kind of legal steps to protect the Motion Picture as a valuable national asset.

"London Times in 1925, says, 'Our Commerce, our history, our politics, our national ideals and achievements are at the mercy of our friendly rivals.' Naturally the U. S. A. film producers want to preserve this part of their field.

* * * *

"THE MAIL & EMPIRE, February 14th, 1931, states that they spent $5,000 to defeat a Quota Law proposed by British Columbia. The Mail & Empire of May 27th, 1930. expresses the surprise of those attending the Empire Chambers of Commerce to see our genial friend, Col. John Cooper as a Canadian delegate from Toronto. How! I do not know, but ostensibly a Canadian and a Britisher. He moved an amendment to a resolution favoring a British Quota throughout several parts of the British Empire such as we have before us to-day. The result of that amendment was a redraft which was a group of words that meant nothing practical in so far as furthering of the British Film production throughout the British Empire. Col. John Cooper is the paid representative of the U. S. A. film interests, yet versatile enough to assume to speak for Canadians on the question of British Films. as a delegate from Canada at the Empire Chambers of Commerce in London."

See further full report, issue April 4th.

Manitoba Legislature Goes After the Movies

(Special to The Digest from Winnipeg)

The Manitoba Legislature's discussion of Motion Pictures has aroused considerable criticism of Motion Pictures and Censorship in Winnipeg. The following report from The Digest correspondent will give an intimation of Film reactions in this province, but one phase of the Film unrest in Canada, and will also prove to the "powers that be" in the U. S. that the "Little Fixers" may not be as powerful as the "Kickers"; and that it is always much safer to let "sleeping dogs lie." We are giving you a full report as submitted to The Digest, in order that the Interests most concerned may get a true angle on the situation, and not be misinformed as to the sentiment existing, and as expressed in this report.

—EDITOR.

CRITICISM levelled at the Manitoba Motion Picture Censor Board by Col. F. G. Taylor, Conservative leader in the Manitoba Legislature, March 17, to the effect that exhibition of moving and talking films which should be banned in Manitoba, were allowed, has brought divergent views from social service leaders and theatre men in Winnipeg regarding the usefulness of the board.

There was almost unanimity of opinion, however, that most of the films from Hollywood shown in the city, were not the type that should be seen in Manitoba, and one person interviewed summed this feeling up with the remark that "They aimed to entertain a person with the mentality of a 12-year-old child."

COL. TAYLOR'S chief complaint was that many of the films shown had an ill-effect upon the mind of the child. One could see the bad influence plainly, he said.

It was pointed out by members of the government that pictures are now classed as "general" and "special." Children's tickets, at a price below the adult price of admission, are issued for those classed as "general." The "special" films were those which the censor board did not think altogether suitable for children. There was nothing to prevent a child seeing these films, however, provided the extra admission price was paid.

COL. TAYLOR countered that if pictures were unfit for children to see, why were they passed by the board at all?

The three members of the censor board are: T. A. D. Bevington, Mrs. Valance Patriarche and Mrs. G. L. Lennox.

The appeal board consists of 21 members. These are appointed by different organizations in the city. A quorum is five.

The personnel with the organizations they represent follows: Men's Canadian Club, D. Fitzgerald; John McGregor, L. J. Reycraft, G. O. Vale, Dr. G. F. Stephens.

National Council of Women: Mrs. J. S. Menzies, Mrs. John Allen, Mrs. W. L. McLaws, Mrs. Martin McGregor.

Central Council of Social Agencies: E. K. Marshall, C. R. Sayer, Miss I. McElheran, Mrs. Herbert Sellers, Mrs. W. F. Osborne.

Women's Canadian Club: Mrs. E. J. Tarr, Mrs. H. H. Cottingham, Mrs. P. C. Shepherd

Board of United Farmers of Manitoba: Mrs. Anna R. Gray.

National Council of Education: Mrs. R. F. McWilliams, Col. G. A. Wells.

THE FEELING of many in Winnipeg regarding the type of films that may be seen almost any day in Winnipeg, is reflected by an interview given by Miss Alice Millard, principal of Rupert's Land, Ladies' College, Winnipeg.

"I feel so strongly on the subject of the types of moving pictures being shown in Winnipeg that I refuse to allow our boarders to attend any movie show," she said. "The only films they have seen this year were British pictures. I went once myself to see the type of picture they are showing and was absolutely—there are no words strong enough to express my condemnation.

I do not mean to say that our girls, if they attended those film showings, are going to steal and do that sort of thing. At the same time the emotional side is stirred up and the whole thing is most injurious. I don't see what we can do about it so long as we are under the thumb of United States corporations controlled by little cliques in New York City.

"I, personally, am very keenly with Major Ney, Secretary of the National Council of Education, in his suggestion to organize a Children's theatre with special films for children. There needs to be romantic feeling and a story attached. Every children's film should have a story and lots of fun and excitement.

"I was in England this summer and saw good German and English films — not perfect, but of a distinctly higher standard than we see here. I plan to have a meeting of the parents of the girls attending this college and to ask them to back me up by not allowing the girls to see these films."

PROF. W. G. SMITH, President of the Central Council of Social Agencies, Winnipeg, said that film censorship in Manitoba is not under direct control of the government. He did not think anyone could want government censorship with its potential attendant abuses.

"The trouble with practically all objectionable films which have been shown is that they have been suppressed by the censor board which rejected them in whole or in part and were then passed by the board of appeal in face of the censor board's rejection," he said. "We must all, however, lament the type of movies and talkies which are offered to us from Hollywood.

"There are many reasons why a film is censored. The chief of these is, perhaps, the ability of a child to comprehend a film rather than the morality involved. A film may be too technical, or too advanced in its treatment of a life problem.

"Frankly there are some films that I would not pass if I were on the censor board or the censor appeal board." Prof. Smith's comment that the censor board's rulings were often over-ruled by the appeal board does not appear to be borne out by the report on censorship for the year 1930.

THIS report states that, during the year the censor board reviewed 2,103 pictures, comprising 7,108 reels. Of these, 56 pictures were rejected and 206 were cut. Seven five-reelers were reconstructed and passed. Only two-reelers, seven in number, were appealed, and the appeal board rejected all of them.

Since no rejected films were passed on appeal, the contention that the censor board has been rejecting films, only to be reversed by the appeal board is not borne out.

(Continued on page 11)

Manitoba Legislature

Continued from page 10)

A TOTAL of 1,848 films were passed without change. Only 19 British and one German picture were reviewed by the censor board. All the others originated in the United States.

Mrs. J. S. Menzies, representative of the Council of Women on the appeal board, is a strong advocate of the present system of censorship and film classification. She stated that in her opinion the system should have received the praise of Col. Taylor, rather than his condemnation.

"I have favored the separation of films into "special" and "general" classes ever since it was adopted," said Mrs. R. F. McWilliams, a member of the appeal board. "It seems to me that it would be a pity to deprive the province of some films which have a distinct cultural value but which happen to be a little unpleasant in some details. After all, we cannot reduce all our entertainment to the lowest common denomination, which in this case seems to be the ten-year-old child. The division seems to me to be a way out of the very real difficulties of censorship."

VIEWS of theatre men given were that parents were the ones who should decide which shows their children should attend.

H. M. Thomas, divisional manager of the Famous Players Canadian Corporation, Winnipeg, said no social organization can take the place of parents in bringing up their children.

"All efforts at censorship are in reality steps to take from parents their God-given right to bring up their children in the way they seem fit.

"In Manitoba," said Mr. Thomas, "there has been established a method of classifying films which is a guide to parents. Pictures marked "general" by the censors are indicated as harmless for adults or children. "Special" films are regarded by the censors as suitable for adults only.

"Parents, however, may differ from the censors as to the quality of a "special" film.

"The state does its part in classifying the films. There should be no infringement upon the prerogative of parents. No system, however well devised, can take the place of parents in the upbringing of children."

J. WEINER, chief booker for the Famous Players Canadian Corporation, Winnipeg, said that the chief point to be borne in mind with regard to film censorship and regulations was the responsibility of parents.

The classification of films was created as a guidance for the public, particularly of parents to decide which pictures their children should see.

With the film classification as it exists at present, there was, therefore, no justification for bringing children adult prices for seeing "special" films. This was an extra financial burden on parents desiring to take their children to a show. If the parents felt there was nothing objectionable in their children seeing these pictures, he asked upon what grounds an extra charge for the children could be asked?

MRS. W. E. OSBORNE, wife of a university Professor, member of the appeal board, said: "I think that undoubtedly the marking "special" and "general" is an improvement on the old system, where parents had no say of knowing what was or was not suitable for children. Personally, I think it is just as bad to allow adolescents to see these films as to allow children. I have been on the board two years and have been called four times."

E. K. Marshall, appeal board member: "I was only recently appointed to the Censorship Appeal Board and have been called only twice to see British films, and once again when I was unable to attend. No, I didn't get any $3 fee. So I guess they owe me $6."

MRS. H. H. COTTINGHAM, appeal board member: "I have been a member of the board for two years and some months. I have been called on four or five times and have acted in each case except one, when I couldn't attend. I really think the present system, if not ideal, is a step in the right direction."

C. R. Sayer, Y.M.C.A. secretary, appeal board member: "I have been called on four times in a little over a year, in January, March, April and September, 1930—not since. I have always taken the ground that the Censor board should be upheld and on each board on which I sat we unanimously endorsed the refusal of the board to allow the picture under review to be shown."

CRITICISM of the censor board in the Legislature occurred during consideration of an item for $10,500 in the estimates for the board.

Col. Taylor, after Hon. D. L. McLeod had explained the basis of classification of films, said pictures were allowed and shown which are unfit for children to see. A child may see a startling or gruesome or otherwise undesirable picture merely by paying ten cents more than the usual price of admission for children. In his opinion the regulation was brought into effect for no other reason than to allow the government to collect an additional tax.

DR. H. McGAVIN, Morden-Rhineland member, referred to a picture he had seen two or three weeks ago in Winnipeg and which he said was a "disgrace."

The same picture was witnessed by W. V. Tobias, member for Winnipeg, who did not share Dr. McGavin's view. Mr. Tobias thought it had no undesirable features. He thought the censor board one of the most competent in Canada, although he agreed with Col. Taylor that the order-in-council setting the present classification was not helping the children."

Col. John A. Cooper Thinks British Films Not Liked Here

(Special to Digest from Ottawa)

Col. John A. Cooper, Toronto, president of the Motion Picture Distributors of Canada, gave his views regarding the prospect for British films in Canada in an interview while in Montreal, during the course of which he declared that Canadian theatregoers were not likely to see many British productions.

Although many of them were of excellent calibre, British films were not appreciated and did not fill the theatres, he said. They were made to appeal to English audiences and, accordingly, were not popular in the Dominion. The distributors in Canada were business men and had to give the public what it wanted. During the past two years some 70 British features had been shown in Canada but with little success. The trouble was that the type of film which pleased the English audience had little appeal to a Canadian one.

"If the British producers want to have a big market here, they must widen their appeal and cater to the Canadian public," Col. Cooper declared. "The mentality of the two peoples are different and their individual tastes do not coincide. While the English like cricket and football, the Canadians like hockey and baseball." The same applied to moving pictures.

Col. Cooper believed there was no likelihood of a general return of silent pictures. Every day improvements were being made in both the voices and music of talking pictures and the audible screen had superseded the orchestra in practically every city of the Dominion.

Toronto Theatres

LOEW'S—Manager Jules Bernstein—A United Artists picture, "Reaching for the Moon," featuring Douglas Fairbanks and Bebe Daniels. Fairbanks is pictured as a very wealthy stockbroker who has never had much time for women. Bebe Daniels, who makes the very best of her role opposite Fairbanks, bets that she can make him fall in love with her. She is successful, in fact, so successful that Douglas follows her on board a ship for Europe. He proposes to her and when on finding out that all her friends have been listening, he thinks that she has done it on purpose and leaves her. When the boat docks, Bebe Daniels discovers that he has been financially ruined by a stock-market crash. She finds and tells him that she loves him. The last scene is typical of Fairbanks, he arrives at the wedding, late, breathless and half-dressed, and does a great deal of wisecracking with the minister. Although Douglas has shed his fanciful costumes, he does not disappoint the audience in his new role. It is a very entertaining comedy and the humour of Edward Everett Horton goes a long way toward the success of the picture. It is directed by Edmund Goulding.

UPTOWN—Manager Tom Daley—Jack Oakie in "The Gang Buster," a Paramount comedy, directed by A. Edward Sutherland. This picture is very clever in its plot and direction. Jack Oakie with his dumb looks and unusual luck keeps the audience laughing continuously. He is the insurance agent who by luck sells a big policy to William Morris. The policy is rejected and Oakie goes to inform Morris, and "killing two birds with one stone," to keep a date with Morris' daughter, Sylvie, played by Jean Arthur. Meanwhile Sylvie has been captured by William Boyd, a gang leader. Oakie goes to the rescue, and not only saves her but is successful in getting two gangs captured by the police

TIVOLI—Manager Jimmy Lynch — The second successful week for "East Lynne," a Fox picture directed by Frank Lloyd, and based on Mrs. Henry Wood's novel by the same name. It has received a great deal of eulogistic comment from not only the newspaper critics, but the public in general.

IMPERIAL—Manager H. V. Knevels—"Unfaithful," a Paramount production with Ruth Chatterton and Paul Lukas. The histrionic ability of Miss Chatterton is very clearly defined in this picture. It is a story of English society. Fay, Ruth Chatterton, an American heiress, marries an English war hero, and on finding that he is untrue to her, cannot divorce him, as the other woman is her brother's wife. After this Fay leads a very dissipated life and on a jaunt through Switzerland, meets and falls in love with a young artist. The staging of the picture is excellent, and it is ably directed by John Cromwell.

SHEA'S—Manager Jerry Shea — Evelyn Brent and Robert Ames in a Columbia film, "Madonna of the Streets." Robert Ames is a young minister who has a mission. He is willed a million dollars by his uncle, and is using it for philanthropic work. Evelyn Brent is the uncle's ex-girl friend, who is after the money. She poses as a derelict, and succeeds in winning the young man's heart, and marrying him. Learning of his uncle's desire to will the money to the girl, he withdraws his claim. Miss Brent reveals her identity, and when she saves his life in a street brawl, he forgives her. Picture directed by John Robertson.

"Hell's Angels" Goes Over Big at Oshawa

"Hell's Angels" played the Martin Theatre, Oshawa, Ont., March 17 - 20, to the largest business ever attended by any picture in the city, Oshawa being a city with a population of 20,000. The total paid admissions were 7,032.

Due credit must be given to Manager Jack Marks who put up a very big advertising campagin with tie-ups with local newspapers.

MR. SIDNEY SINGERMAN, of the Universal Pictures, was a recent visitor in Toronto. Mr. Singerman enjoys the unique position of endeavoring to make the motion pictures censor proof. His is the magic scissors which does the cutting, and his is the magic editorial touch that assembles the parts into one entertaining ensemble.

Super Reflector Arc Carbons

The new National S.R.A. Carbons are now available and in stock for immediate shipment These carbons, made only in 8mm x 8" Negative, and 12mm x 8" Positive, are impregnated with material providing high current carrying capacity in order that the ordinary reflector arc lamp may be utilized to provide more illumination, if required, using from 30 to 40 amperes. These carbons are in sets of one 8mm. and one 12mm. per set and there are 50 sets to a package priced at **$9.10.** Further information will be cheerfully forwarded.

SPRING CLEARANCE

8 — Celco Mazda Units with Jefferson Regulators and Ammeters, Cinephor Condensers and Reflector, Spare Quick Change Socket, and 900w. 30v. T-20 Projection Lamp. Specially suitable for the small theatre, providing clear, steady, brilliant light. For Powers or Simplex Projectors, new stock, each, to clear..... **$99.50**

11 — A. C. Projector Speed Indicators for Powers, Simplex or Motiograph Projectors. Attach to front revolving shutter shaft, mount on front booth wall indicating constantly the variation from 90 feet per minute. New stock, to clear, each **$11.90**

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